

MUSIC 1327 - GLOBAL HIP-HOP – FALL 2012
MON/WED 11-12:15pm ; MUSIC BUILDING RM. 132
INSTRUCTOR: Dr. Adriana Helbig
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OFFICE HOURS: 306 MUSIC BUILDING, Thurs 2-3pm

Course Description:

This course analyzes how diverse groups of musicians and listeners use hip-hop to express local and transnational claims of belonging through the appropriation of musical genres identified with the United States and with African Americans in particular. A closer reading of global hip-hop practices offers insights into the genre's artistic goals and its social profile in a variety of contexts. Through analyses of locally distinct musical expressions, marketing trends within national and global music industries, and state-sponsored policies relating to hip-hop, this course sheds light on hip-hop's role in constituting cultural and political identities among diverse groups of people in the U.S. and abroad.

Required Texts: Available at the university bookstore. Additional PDFs and short articles will be posted on Courseweb.

The Hip Hop Wars – Tricia Rose (2008)

That's the Joint: The Hip-Hop Studies Reader – Murray Forman & Mark Anthony Neal, eds (2012)

Hip-Hop Japan: Rap and the Paths of Cultural Globalization Ian Condry (2006)

Course Objectives:

After successful completion of this course, students will be able to:

- Situate the history of hip-hop within race relations in the United States.
- Assess how U.S. race relations influence race relations in different countries.
- Compare and contrast the connection between race, gender, economics, and politics and music worldwide.
- Recognize the function of race and racialized gender and class relations within the marketing framework of hip-hop music industries in the U.S. and abroad.
- Account for ongoing musical stereotypes of African-Americans in popular music.
- Utilize tools to critique and contextualize musical and social themes in global hip-hop.

Disability Services:

If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and Disability Resources and Services, 216 William Pitt Union, (412) 648-7890/(412) 383-7355 (TTY), as early as possible in the term. DRS will verify and determine reasonable accommodations for this course.

Academic Integrity:

All students are expected to adhere to the standards of academic honesty. Any student found to be engaged in cheating, plagiarism, or any other acts of academic dishonesty will be subject to a failing grade in the assignment and/or the course and to further disciplinary action.

Grading:

Homework Assignments/Quizzes: 40%

2 Research Papers: 30%

In-Class Presentation: 15%

Class Participation and Attendance: 15%

2 Hip-Hop Analysis Research papers –

Due Week 5 – Part 1 – 5-7 pages (8-10 pages for graduate students)

Choose a song from outside the U.S. that is categorized as “hip-hop” in the country where it was composed (marketing genres are not similar throughout the world so something considered hip-hop elsewhere might not immediately sound like hip-hop to you). It may also be a song marked “hip-hop” in the U.S. that may actually not be considered to be hip-hop in country of origin. Search for your song on global hip-hop CD compilations available in the music library and relevant Internet sites such as Youtube, Myspace, and global music portals.

In your analysis, include a translation of the lyrics and a relevant critique of the words and topics in the song. If a video accompanies the song, analyze the images in the video as they relate to the lyrics, and include a relevant description of the sounds, instruments, and compositional techniques (e.g. sampling, scratching).

- Do the musical and lyrical tropes relate to any U.S. based hip-hop examples or sounds? In what ways is the artist influenced (or not) by U.S. hip-hop?
- What local elements of culture (local music traditions, instruments, clothes, dance moves) are evident in the lyrics and visuals in your chosen example?

This analysis is 5-7 pages, double spaced, 12 font Times Roman.

Week 5-9 – students continue broader research on hip-hop in the country from which they chose their song for Part 1

2. Due Week 11 – Part 2 – 5-7 pages (8-10 pages for graduate students) Nov. 12, by 5pm

Students will write a broader overview of the general music industry in the country where they began their research for Part 1. The goal is to contextualize the role of the music artist who wrote the song analyzed in Part 1, offering a personal background for the artist and his/her relationship to other hip-hop (and/or other) artists in the country of analysis. If the artist is a migrant from a different country, then contextualize his/her message in the broader context of hip-hop in his/her new country of residence. This section of the broader research project aims to assess why hip-hop is relevant in the country of choice, how it is marketed and distributed, and who listens to the genre in the country in question and where (at concerts, hip-hop clubs, television, Internet, etc). You may add more information about other songs and CDs by the artist, but be sure to paint a broader picture of the hip-hop scene/scenes in the country as a whole. You may choose to provide a historical overview, but some hip-hop scenes are so under-researched that your project may be the first to tackle these issues! This analysis is 5-7 pages, double-spaced, 12 font Times Roman. Students will submit one copy to the instructor and one copy to a student with whom they will be paired to critique and assess their work.

Academic Integrity:

All students are expected to adhere to the standards of academic honesty. Any student found to be engaged in cheating, plagiarism, or any other acts of academic dishonesty will be subject to a failing grade in the assignment and/or the course and to further disciplinary action.

Weekly Readings/Assignments/Class Activities:

Week 1 - General Themes in U.S. Hip-Hop

Monday, Aug. 27 – Overview of course topics

Homework assignment for Wednesday, Aug 29:

1 page single-spaced, 12 point font writing exercise in which you share our own level of understanding of hip-hop and how you personally relate to this genre.

Wednesday, Aug 29 – Hip-Hop: What does it mean and for whom?

Homework assignment for Wednesday, Sept.5: Personal Roots/Routes of Hip-Hop

Notions of place play an important role in hip-hop. Images of neighbourhoods are prevalent in hip-hop videos and lyrics place emphasis on descriptions of place. For this assignment, take 3 pictures of places/people that you notice on your daily route from home to school. Think about what these images mean to you and what they might mean to others interpreting your daily experiences within particular frames of reference. In class we will analyze our own relationships to “place” and peoples’ “place” in U.S. society in terms of class, gender, race, age, education. Refer to Murray Forman’s *That’s the Joint* for theory on “hip-hop and place”-p.225-270

Reading assignment for Wed, Sept. 5 – “Hip-Hop’s Critics” in Tricia Rose’s *The Hip-Hop Wars* (skim through “Hip-Hop’s Defenders”)

Week 2 – Hip-Hop, Place, and Identity

Monday, Sept.3 – Labor Day, no class

Wednesday, Sept. 5 – The Place of Hip-Hop in U.S. Culture Industries

In-class film and discussion: *Style Wars* (1983) – A film about the history of graffiti in NYC in the early 1980s. It foregrounds issues of place, identity, and politics of representation.

Week 3 – Overview of Music’s Relationship to Civil Rights – 1950s, 1960s

This week situates the significant role of music within the civil rights movement from the 1950s to the 1970s. The complex ways African American civil rights leaders have used music to draw attention to African American issues among white and black communities ties directly to the politicization of hip-hop in the 1980s and 1990s.

Monday, Sept. 10– Martin Luther King and Civil Rights Protest Music, African Influences in Rap

Homework assignment for Wednesday, Sept. 12: Watch the film *Malcolm X* with Denzel

Washington on reserve in the music library. Be prepared to answer a 20 question quiz on Malcolm X’s life and political activities.

Wednesday, Sept. 12 – Malcolm X, Black Power

20 question quiz on Malcolm X, Discussions of black music’s relationship to civil rights

Week 4

Sept. 17 – no class (Reading on South African kwaito for Sept 19– TBA)

Sept 19 – Guest lecture by Dr. Gavin Steingo

Week 5 – Pan-African Nationalism – 1970s

Hip-hop ideology in the 1970s and early 1980s was greatly influenced by forged cultural and historical connections with African-American's relationship to African culture. This week's lectures discuss emerging understandings of "Africa" and how hip-hop's relationship to the Zulu tribe in South Africa during apartheid spurred a globally politicized hip-hop movement.

Monday, Sept. 24 – Afrikaa Bambaataa

In-class film: *Zulu* (in-class written response)

In class discussion of Zulu stereotypes in Bambaataa's early music videos.

Homework assignment for Wednesday, Sept. 26: Afrikaa Bambaataa's Zulu Nation ideology influenced the development of hip-hop in many countries. Find one country in which a Zulu chapter developed, including date of establishment, and parallel political/social issues happening in that country around that time.

Reading for Sept. 26 - Reading: Leonard Schmieding "Boom Boxes and Backward Caps: Hip-Hop Culture in the GDR"

Sept. 26 – In-class film: *Breakin' (1984)* – This film is one of the primary ways hip-hop was introduced abroad and shows images of break-dancing and block parties as they had been organized by Afrikaa Bambaataa in the 1980s in NYC.

PART I OF RESEARCH PAPER DUE BY OCT. 1, 5PM – NO LATE PAPERS ACCEPTED

Week 6 – Spanish Language Hip-Hop in the U.S.

This week's lectures focus on the contributions of other ethnic groups to the development of U.S. hip-hop, particularly Spanish-language musicians in California that strive to mirror and broaden the "minority/black" category as a way to gain representation in the white-dominated music industry.

Oct. 1 – Puerto Rican Hip-hop

Homework assignment for Wednesday, Oct. 3:

Reading: Kelly, Raegan "Hip-Hop Chicano" p.95-104 in Murray Forman's *That's the Joint*

Oct. 3 – Chicano Hip-Hop (Mexican-American)

Week 7 – Hip-Hop, Apartheid, and Democracy – Senegal, Africa

This week's lectures address the different understandings of black/white racial categories and analyze the varying interpretations of African-American civil rights agendas in Senegal.

Oct. 8 – In-class film and discussion: *Democracy in Dakar* (Senegal, 2007)

The film follows rappers, DJs, journalists, professors and people on the street at the time before during and after the controversial 2007 presidential election in Senegal and examines hip-hop's role on the political process. <http://nomadicwax.com/film/democracy-in-dakar/> (all episodes are on youtube)

Oct. 10 – *Democracy in Dakar* and class discussion continued

Week 8 – Hip-Hop and Post-colonialism – Africa / Tanzania, Kenya

Oct. 15 – Hip-Hop in Tanzania

Oct. 17 - In-class film and discussion: *Hip-Hop Colony* (Kenya, 2005)

Homework assignment – due Oct. 22:

Write a two page, single spaced response analyzing the politics of representation within TWO hip-hop films viewed to date in class, using *Hip-Hop Colony* as your main point of reference. How are the documentaries edited and compiled with regard to musical images and interview techniques? What messages come across most effectively, taking into consideration how the films are created, by whom they are funded, for whom they are intended? What aspects of the films influenced your understanding of hip-hop scenes in Kenya and elsewhere? Who's voice prevails and who, in your opinion, is silenced in the films?

Week 9 – Hip-Hop, Citizenship, and Migration – France

As a former colonial power, France has experienced a significant migration from former French colonies in Africa. The changing citizenry in France is bringing into question the right for equal representation and equal access in a here-to ethnically homogeneous society. In turn, the French government has sponsored various minority hip-hop initiatives to promote inclusion and understanding. Our readings for this week focus on the experiences of African migrants and issues of language, cultural expression, media representation, and access to music industry resources.

Oct. 22 – French hip-hop

Oct. 24 – TBA

Homework assignment for Monday, Oct. 22:

Reading: Excerpts from Condry's *Hip-Hop Japan*, p.24-48 for Monday, Oct 22, and p.49-86 for Wednesday, Oct 24

Week 10 – Hip-Hop and Economics – Japan

*This week's readings are devoted to one of the first major ethnographies in global hip-hop literature, Ian Condry's *Hip-Hop Japan*. The book focuses on the various ways U.S. hip-hop is both copied and changed to suit a more "Japanese" message. It is clear that while U.S. hip-hop is exported and listened to in every part of the globe, this exchange is a one-way street and this course reveals that people in other parts of the world are much more familiar with music from the U.S. than we are of global music genres. The reasons for this are political as they are cultural.*

Oct. 29 - In-class discussion of Condry, *Hip-Hop Japan* p. 24-48

Oct. 31 - In-class discussion of Condry, *Hip-Hop Japan* p. 49-86

Week 11 –Hip-Hop, Poverty, Violence, Social Justice – Latin America / Caribbean

Violence, drugs, and poverty are among the most important social topics that hip-hop artists address throughout Latin America. Comparisons will be drawn between hip-hop in Brazil, Colombia, and in urban cities throughout the U.S., California and NYC in particular.

Nov 5 – In-class film: *East of Havana* (Cuba, 2006)

Nov 7– In-class film and discussion: *Resistencia: Hip-Hop in Colombia* (Colombia, 2002)

PART II OF RESEARCH PAPER DUE BY Nov 12, 5PM – NO LATE PAPERS ACCEPTED

Week 12 – Hip-Hop and Race in Germany

Germany is home to a significant migrant Muslim population from Turkey and is also growing as a migrant-destination country for various dark-skinned people from around the world. This week's lessons address the complex citizenship laws within the European Union and how these control access to black/Other representation in Germany, home to one of Europe's largest music markets.

Nov. 12 - Hip-Hop in Germany

Nov. 14 – Hip-Hop in Germany cont.

Week 14 – Hip-Hop and Islam

U.S. hip-hop, with its overtly sexual and violent lyrics, is not an acceptable form of entertainment in the Muslim world. This week's classes address the complex ways hip-hop as the world's most far-reaching music genre, is appropriated, localized, and interpreted in Iran and by Muslim migrants in the United Kingdom.

Nov. 19 - In-class film and discussion: *Sounds of Silence: Underground Music in Tehran* (Iran, 2006)

Nov. 21 – Thanksgiving Recess, no classes

Week 14: In class presentations:

Nov. 26 – presentations of Part 1 and 2 of student research papers

Nov. 28 – presentations of Part 1 and 2 of student research papers

Week 15

In class presentations:

Dec.3 presentations of Part 1 and 2 of student research papers

Dec. 5 presentations of Part 1 and 2 of student research papers

NO FINAL EXAM